

Slower $\text{♩} = 100$

N.C.(Am) G N.C.(Am) Harm. (8va)

P.M. P.M. *sim.* P.M. P.M. Harm.

H P H P

C5

At night I

H P P.M. P.M. w/flanger

1st Verse N.C.(Am) (G) (Am) (G) (E5) (Am) G5

walk this stink-in' street, pass the cra-zies on my block, and I see the same old fac-es and I hear—

Rhy. Fig. 1 A.H. (15ma) 1/4 P.M.A.H. 1/4 P.M. P.M. *sim.* 1/4 P.M.

A.H. pitch: D

N.C.(Am) (G) (E5) (Am) (G) (Am) (G) (E5)

— that same old talk. And I'm search-ing for the lat-est thing, a break in this rou-tine. I'm

1/4 P.M. 1/4 P.M. *semi-harm.* 1/4 P.M.

[illegible]

Guitar solo

A5 2½

A.H. (15ma) 2 2 2½

N.C.(D5) A.H. (15ma) Full 1/2 Full

A5 Full 1/2 Full

N.C.(G5)

2½

2 A.H. 2 2 hold bend 2½ semi-harm. A.H. Full 1/2 Full semi-harm.

(7) 7 7 7 7 7 7 7 (7) 5 7 7 5 7

1/4

A.H. (15ma) 1/4

P.M.-----4 A.H.-----4 P.M.-----4

P 1/4 P 1/4

A5 A.H. pitches: E F# N.C.(D5) A5 N.C.(G5) 8va

sl. sl. sl. H H H P sl. H sl. semi-harm. sl. P P sl.

3 semi-harm. - 4 sl. sl. H H 8 10 12 8 10 8 7 8 7 sl. (6) 2 15 19 17 15 14

(7) H 7 10 8 7 7 9 8 10 12 10 8 7 8 7 sl. (6) 2

1/4

A.H. (15ma) 1/4

P.M.-----4 A.H.-----4 P.M.-----4 A.H. (15ma)

P 1/4 P 1/4

(3) 3 0 0 0 2 3 3 0 3 5 (5) 3 0 0 0 H 3 3 3 3 3

A5 A.H. pitches: G A N.C.(D5) A5 D N.C.(G5)

8va loco P P H P P P P Full 1/2 P Full 1/2 P Full 1/2 P 1/2 P P trem. bar 2 P

17 15 14 17 16 14 17 14 14 17 15 14 10 15 14 18 17 15 14 14 17 (17) 14 17 (17) 14 14 17 (17) 14 17 (17) 14 17 (17) 14 0 (0) (0) 20 (20) 17 20

H H H

1/4

A.H. (15ma) 1/4

P.M.-----4 A.H.-----4 P.M.-----4 semi-harm.

P 1/4 P 1/4

(3) 3 0 2 2 3 3 3 2 0 3 5 (5) 3 0 2 2 2 2 2 2 0 0 0 0 0 3

A.H. pitches: G A

[illegible]

Interlude
Am7

D/A

(Spoken) See, a gun is real_ eas-y_ home. This is Mean_ Street. in this des-p'rate part of town..

p *mp* *trem. bar (slight vib.)* **(off) mp*

5 5 (5) (5) 7 7 7

*Fade in w/vol. control.

Am7

Turns_ you from hunt-ed in - to hunt-er. Yeah. This is home.

trem. bar (slight vib.) *(off) mp*

(7) 5 5 (5)

D/A Am7

Mean_ Street. You go an' hunt some-bod - y down. Wait a min - ute, ah! Some - bod - y said, "Fair_ This is home.

(off) mp > mf *(off) mp > mf*

7 7 7 (7) (7) 5 5

D/A

warn - ing!" L - Lord, This is Mean_ Street. Lord, strike_ that poor boy_ down!

trem. bar (slight vib.) *(off) mp < mf > mf* *cresc. (increase vol.)* *f pick sl.* *sl.*

(5) 7 7 7 (7) 7 7 7 17 sl.

Outro
Am7

sl. > D/A

P.M. - 4

sl.

(5)
(5)

(7)
(7)

The musical score for the 'Outro' section of 'The Sound of Silence' is presented. It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'P.M. - 4'. The score begins with a chord of Am7. The melody is characterized by a series of eighth and sixteenth notes, with a prominent slide (sl.) and a dynamic accent (>) on the final note of the first phrase. The second phrase includes a D/A chord. The score concludes with a final chord of Am7.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with a range of one octave. The accompaniment is written in a bass clef staff, featuring a steady eighth-note pattern. The second system continues the melody and accompaniment, with the melody ending on a final note. The score includes various musical notations such as notes, rests, and a key signature change.

[illegible]

(end Rhy. Fig. 2)

The musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties, indicating a continuous, flowing melody. There are several accents and slurs marked above the notes. The lower staff is a bass clef, primarily containing whole and half notes, with some rests. It includes the instruction "P.M. - 4" twice. The score is divided into two measures by a double bar line. The first measure contains a complex melodic phrase in the upper staff and a corresponding bass line. The second measure continues the melody and bass line. The score is labeled "(end Rhy. Fig. 2)" at the top right.

Begin fade
Am7

1 1 1 P H P 1½ H sl. sl. P 6 H 1½ sl. 4 6 1/2 3 4 1

1 1 1 P H P 1½ H sl. sl. P 6 H 1½ sl. 4 6 1/2 3 4 1

(5) (5) 0 7 0 (0) 2 5 H 0 (0) 5 4 (4) 5 0 5 0

H H

*Depress bar before sounding note

Am7 *8va--*

Full Full Full Full Full Full Full Full Full Full

D/A

Fade out

hold bend

(20) 17 17 17 17 17 17 17 17 17 17 17 17 19 17 17 17 19

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

SO THIS IS LOVE?

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Asus4 A D5 C5 F5 D
 xx x xx x x xx 5fr. x xx 3fr. xxx x 5fr.
 112 111 130 133 133 1333

Medium Shuffle (♩ • ♩ ♩) = 132

Intro N.C. (Bass & Drums) 7

1st Verse D Dsus4 **C/D

Well, my ba - by's on the cor - ner and she's

Rhy. Fig. 1
*Gtr. I
mf (pick w/fingers)

7

7 8 5
7 7 5

*Two gtrs. attr. for one.

**Bass
notes in chord
names refer to
bass gtr.

3 Csus4 C/D G/D Dsus4 D

look - in' so _____ fine. Put one and one to - geth - er and it blows my mind. — A

sl.

5 5 5 10 9 10 7 7 9

sl.

Dsus4 C/D Csus4/D C/D

man needs love to live. I'm _____ the liv - in' proof. Catch _____ that smile _____ and I

(w/pick)

7 8 5 (5)
7 7 5 5 5 5

5 5 5 5

*Swell w/vol. knob.

Pre-chorus

G/D Dsus4 D C Csus4 C

hit the roof. Big dou - ble take, but she keep on walk - in'.

(end Rhy. Fig. 1) Rhy. Fig. 2

sl. sl. P.M.

Chorus

G D5 B5 F5 F#5 G5

Now. I'm in love. — Once o - ver,

pick slide

Asus4 A

I'm o - ver done. — (So this is love?) — (end Rhy. Fig. 2)

pick slide sl.

Chorus

D Dsus4 D C/D Csus4 C

Ooh, I need — your lov - in'. Come on, ba - by, take —

Rhy. Fig. 3

P

F5 F#5 G5 Asus4 A

She's mine and ain't let - tin' go. (So this is love?)

Detailed description: This image shows the vocal melody for the first line of the song. The music is written on a single staff in G major (one sharp). The notes are: G5 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half). The lyrics 'She's mine and ain't let - tin' go.' are written below the notes. Above the staff, the chords F5, F#5 G5, Asus4, and A are indicated. The 'Asus4' chord is shown with a curved line connecting the A5 and B5 notes. The melody ends with a fermata over the final note, followed by the lyrics '(So this is love?)'.

(D5)

— your love... Wah! Ooh, I

need your love.

P.M.

P.M.

sl.

sl.

5

D Dsus4 D C/D Csus4 C

Asus4 A D Dsus4 D C/D Csus4 C

Asus4 A D Dsus4 D C/D

Csus4 C w/Voc. Fig. 1 Asus4 A D Dsus4 D C/D

Csus4 C w/Voc. Fig. 1 Asus4 A

Fill 1 (overdubbed gtr.)

PUSH COMES TO SHOVE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately ♩ = 96

Intro (Bass & drums)

4

*Gtr. I

N.C.(Am)

mf *mp*

sl. sl. sl.

10 10 10

10 12 12 10 12 12

(Dm) Fdbk. sl. sl. sl.

(Am) sl. Fdbk. sl. sl. sl.

*All gtrs. in standard tuning.
**Vol. knob swell.

(Dm) sl. sl. sl.

Fdbk. sl. sl. sl.

10 10 10

10 13 12 10 12 10

10 14 12 10 12 10

Fdbk. pitch: E Fdbk. pitch: A

(Am) (Dm) (Am)

(Spoken:) Does it seem cold in here to you? Aw, man. What's there to do tonight, anything?

mf *mp*

sl. sl. sl. Fdbk. sl. sl. sl.

10 10 10

10 12 12 10 10 13 12 10 12 10 10 12 10

10 12 12 10 10 14 12 10 12 10 10 12 10

Fdbk. pitch: E Fdbk. pitch: A

(Dm) (Am) (Dm)

Gimme another cigarette over here. Is there anything left in that bottle? Yeah. Over here, man.

sl. sl. sl. sl. sl. sl.

w/slight fdbk.

10 10 10

10 13 12 10 10 12 10 10 13 12 10 14 12

(Am) (Dm) Am

Ah, _____

Fdbk.

sl. sl. sl. sl. sl. sl.

Rhy. Fig. 1

sl. don't pick sl.

sl. Fdbk. sl. sl. sl. sl. sl.

10-12-10 10-12-10 13 12 5 5 5 5 5 5 5 5

10-12-10 10-12-10 14 12 x x x x x x

Fdbk. pitch: E

Fdbk. pitch: E

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a vocal melody with lyrics, a guitar accompaniment, and a detailed fingerboard diagram.

Vocal Melody:

oh... woh... yeah...

Guitar Accompaniment:

Chords: Dm, Am, Dm

Fingerboard Diagram:

The diagram shows the fretboard for the first four strings (E, A, D, G) across 10 frets. The fret numbers are as follows:

- String 1 (E):** 10 10, 10 10, 5 5, 5 5 5, 10 10, 10 10, 12 10 10 10
- String 2 (A):** 10 10, 10 10, 5 5, 5 5 5, 10 10, 10 10, 10 10 10 10
- String 3 (D):** 10 10, 10 10, 5 5, 5 5 5, 10 10, 10 10, 10 10 10 10
- String 4 (G):** 8 8 7 8 8 10, 0 3 2 0, 5 10

Slurs indicate slides between frets 8 and 10, and 5 and 10.

(end Rhy. Fig. 1)

P.M. 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

[illegible]

1st Verse
Am

Some__ peo- ple live a - part__ They break your heart so__ damn__ eas - y.

P.M. - - - - -

[illegible][illegible]

Pre-chorus

Dm Dm/C Bm7b5 Bbmaj7 Dm Dm/C

ev - er be__ the same? Will you ev - er be__ the same?

Rhy. Fig. 3
*Gtr. II

A.H. T

sl.

A.H. T

sl.

7 7 (19) 5 6 7 5 6 6 5 7 7 5 6

*Clean tone w/flanger and delay.

**Two gtrs. arr. for one (next 4 bars).

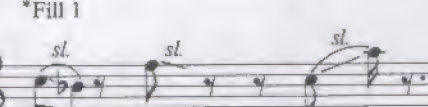
Bm7b5 Bbmaj7 Bb F/BbC/Bb w/Fill 1 Bb F/Bb C/Bb

B \flat F/B \flat C/B \flat B \flat

That's when

(end Rhy. Fig. 4)
(Gtr. II out)

* Fill 1



sl. sl. sl.

sl. sl. sl.

5 3 10 5 14

*Clean tone w/flanger and delay.

Chorus

Am C Em Am
push comes to shove... I be-lieve_____it was in - ev-i-ta-ble_____
Gtr.
P.M.
P P P P

C Em Am C Em 3 3 3

That's when push comes to shove. Could this be the one that got a-way?

sl. sl. sl. P.M. P H

5 7 5 7 5 5 5 7 8 9 0 (0) 1 1 1

*Let harmonic sound. sl. P H

*Let harmonic sound. *sl*

2nd Verse
w/Rhy. Fig. 1
Am

I get the mes-sage. Guess I knew it all a - long. Says you're a strang - er here in par - a-dise you fool.

— It seems like for - ty days_ and for - ty nights_ since some - one used_ my first_ name_

Am Em Dm Dm/C

Pre-chorus
w/Rhy. Fig. 3

— in - clud - ing you. — Will it ev - er be — the same? —

*Two gtrs. arr. for one (next 4 bars).

Bm7b5 Bbmaj7 Dm Dm/C Bm7b5 Bbmaj7

Is this the one that got a - way?

P.M.-----4 P.M.-----4

w/Rhy. Fig. 4 Bb F/Bb C/Bb Rhy. Fig. 4A w/Fill I Bb F/Bb C/Bb Bb F/Bb C/Bb

P.M.-----4 P.M. P.M. sl. P.M.---4 P.M.---4 P.M. P.M. H P

Bb Gtr. III *Full T sl. P T sl. *Full P A.H. (8va) T T sl

*Bend w/L.H. *Bend w/L.H. sl.

(end Rhy. Fig. 4A)

P.M.-----4 P.M.-----4 P.M.---4 P.M.---4

[illegible]

[illegible]

w/Rhy. Fig. 4A
B \flat F/B \flat C/B \flat

B \flat F/B \flat C/B \flat

B \flat F/B \flat C/B \flat

The musical notation consists of three systems. The first system has two staves. The top staff contains notes with fingerings (TP, P, PH, H) and slurs. The bottom staff contains numbers (6, 6). The second system also has two staves with similar notation. The third system has one staff with notes and slurs. Below the third system are two rows of numbers: 10 9 7 5 7 9 10 9 7 5 and 7 9 5 7 9 5 3 5.

Musical score for "Now I'm a Head of the Game" by The Beatles. The score is written for a full band arrangement, including vocal lines for Paul McCartney and John Lennon, a guitar solo by George Harrison, and a bass line. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score is divided into sections: "Outro", "Bm", "D", "F#m", and "Gtr. I". The vocal lines are in English. The guitar solo is marked "Gtr. I" and "P.M.". The bass line includes fret numbers and slurs. The score is for a full band arrangement.

Bm D F#m

Driv in' me in - sane.

sl.

6-7
4-5
sl.

7-4
5-2
sl.

2-4
0-2
sl.

7-7-7
7-7-7
7-7-7

x x 10-10 10-10
x x 10-10 10-10
x x 9-7 9-7

sl. sl. sl.

x x 12-10 13-12 12 x x x 9-10 x x 10
x x 9-7 11-10 10 x x x 6-7 x x 9

Bm D F#m Begin fade Bm

Ah, small, small change.

sl sl sl

P.M. - 4

P sl

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The guitar part features a melodic line with slurs and slides, and a harmonic line with chords and arpeggios. The piano part features a melodic line with slurs and slides, and a harmonic line with chords and arpeggios. The score includes a guitar solo section and a piano section. The guitar solo section is marked with a "Guitar Solo" instruction. The piano section is marked with a "Piano" instruction. The score includes a guitar solo section and a piano section. The guitar solo section is marked with a "Guitar Solo" instruction. The piano section is marked with a "Piano" instruction.

[illegible]

SINNER'S SWING!

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:

(6) = D \flat (1) = G \flat
(5) = A \flat (2) = B \flat
(4) = D \flat (1) = E \flat

Fast Rock $\text{♩} = 240$
Triplet feel $\text{♩} - \text{♩} - \text{♩}$

Intro

D5 F5 G5

f H P P.M. H P *sl.*

D5 F5 G5

H P P.M. H P *sl.*

*Push stg. into pickup.

D5 F5 G5

pick scrape *hand slide* H P P.M. H P *sl.*

D5 F5 G5

H P P.M. (Spoken:) All right you sinners: *sl.* swing!

B \flat 5 A \flat 5 G \flat 5 F5 G5 A5 Harm.

pick slide Harm.

1st Verse

D5 F5 G5

Dan - ger in the rear - view mir - ror. There's trou - ble in the wind.

Rhy. Fig. 1

H P P.M.

H P

D5 F5 Ab5 G5

Bad - ness bring - ing up the rear. The men - ace is loose a - gain.

H P P.M.

H P

sl.

**Push str. into pickup.*

sl.

D5 F5 G5

She looks so fuck - ing good, so sex - y and so

H P P.M.

H P

pick sl. slide steady gliss.

H *sl.*

D5 F5 G5

frail. Some - thing got the bite on me. I'm go - in' straight to

H P P.M.

H P

sl.

sl.

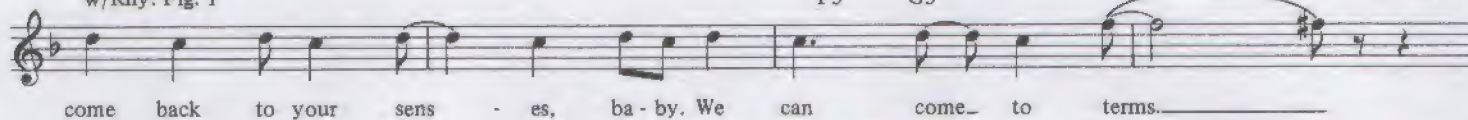
D5 D♭5 C5 B5 Pre-chorus E5 D5 E5
 hell. And now we're wast - in' time. Now we're
 (end Rhy. Fig. 1) Rhy. Fig. 2
 sl. P.M.
 D5 A5 G5 A5
 wast - in' time. Same old pick - up lines. Same old
 G5 E5 D5 E5
 pick - up lines. And you keep - try - in'. Wow!
 (end Rhy. Fig. 2)
 P.M.
 B5 A5 D5
 Don't waste time. Ow,
 A.H. (8va) trem. bar A.H. H
 A.H. pitch: E H

2nd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1

F5 G5

D5



Resume Rhy. Fig. 1

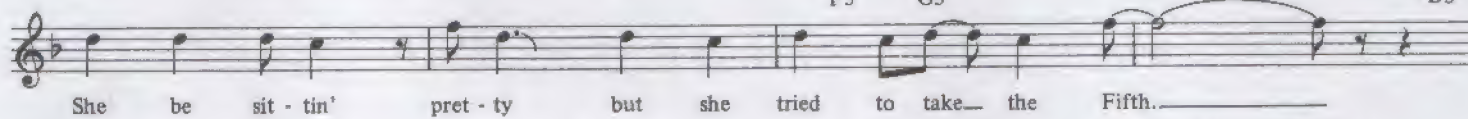
F5 Ab5 G5

D5



F5 G5

D5



F5 G5

D5 Db5 C5 B5

Pre-chorus
w/Rhy. Fig. 2

E5

D5

E5

D5



A5

G5

A5

G5



E5

D5

E5



D5

And B5

A5



P.M.

H



Rhy. Fill 1



*Push stg. into pickup.

Chorus
E N.C.(D)

G - G - G - G - G - Get out and push.---

pick slide H hand slide

sl. sl. sl. sl. sl.

sl. P sl. sl. sl.

E N.C.(D)

G - G - G - G - G - Get out and push.---

sl. sl. sl. sl. sl.

sl. P sl. P sl.

E N.C.(D)

G - G - G - G - G - Get out and push.---

sl. pick slide H hand slide P sl. sl. sl. sl.

sl. P sl. sl. sl. sl.

E N.C.(D)

G - G - G - G - G - Get out and push.---

A.H. Full (15ma) Full trem. bar Full P P 2½ Full

Full

Full

*Chords implied by bass.

*Chords implied by bass.

(B5)

5 6 3

(9)

The musical score for 'The Rose Tree' is presented on two staves. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, (A5) and (B5). The melody is marked with fingerings (TP, PH, P) and slurs. The accompaniment is marked with fingerings (11, 7, 4, 8, 4, 11, 4, 7, 6, 4, 11, 7, 4) and slurs. The score includes articulation marks such as slurs and sl. (slur). The score is marked with a 1/2 note value.

The Sound of Silence
Simon & Garfunkel

Key: E Major (3 sharps)
Time: 12/8

Capo: 4th fret

Lyrics:
 Hello, hello, good morning
 This is the sound of silence
 Hello, hello, good afternoon
 This is the sound of silence
 Hello, hello, good evening
 This is the sound of silence
 Hello, hello, good night
 This is the sound of silence
 Hello, hello, good morning
 This is the sound of silence
 Hello, hello, good afternoon
 This is the sound of silence
 Hello, hello, good evening
 This is the sound of silence
 Hello, hello, good night
 This is the sound of silence

The musical score for 'The Rose Tree' is presented on two staves. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on the upper staff, and the bass line is on the lower staff. The melody features a series of eighth and sixteenth notes, often beamed together, with various articulations such as slurs, accents, and dynamic markings (p, h). The bass line consists of simple chords and single notes, often marked with fingerings (e.g., 7, 10, 12, 9). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final cadence. The piece concludes with a double bar line and a final key signature change to one flat (Bb).

(A5)

The second system of the musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various articulations: slurs, accents, and dynamic markings. The lower staff is a bass clef, providing a harmonic accompaniment. Above the bass staff, a series of numbers (9, 12, 13, 10, 13, 14, 10, 18, 14, 15, 11, 14, 15, 12, 16, 14, 12, 14, 16, 12, 12, 14, 17, 12, 15, 17, 13, 15, 18, 13, 15, 18, 13, 18, 15) are written, likely representing fingerings or a specific notation system. The system concludes with a double bar line.

8va-
Full
P
Full
T
(21)
21
loco sl.
sl.

Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push...
P
sl.
sl.
sl.
sl.
pick slide
H
sl.

E
N.C.(D)
G - G - G - G - G - Get out and push...
P
sl.
sl.
sl.
sl.

A
N.C.(G)
G - G - G - G - G - Get out and push...
P
sl.
sl.
sl.

Musical score for the song "Get Out and Push" in G major. The score is written for two staves. The first staff contains the melody with lyrics "G - G - G - G - G - Get out and push." and a fermata over the final note. The second staff contains the accompaniment. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a rehearsal mark "A" and a section marked "G5". Below the staves is a guitar chord diagram showing the fret positions for the strings.

G - G - G - G - G - Get out and push.

14 14 14 14 14 14 14 14 15
 14 14 14 14 14 14 14 14 15
 14 14 14 14 14 14 14 14 15
 12 12 12 12 12 12 12 12 10

3rd Verse

Soon you'll see my sil - hou - ette a -

pick slide *sl.* *H* *P* *P.M.*

H *sl.* *H* *P*

*Push stg. into pickup.

dark - en - ing — your door. I can al - most

t - taste it, I want more.

pick scrapes

H P sl. H

H P sl. H

F5 G5 D5

No one's a - bove sus - pi - cion. No one's got it wired. I—

P.M. H P H

(2) (8) 2 0 0 0 0 3 0 0 3 5 6 (6) 5 0 3 0

P H P H

N.C.(G5) (D5) (D♭5) (C5) (B5)

— may burn my fin - gers, want my i - ron in — that fire.

P.M. H P sl. sl.

(2) (8) 2 0 0 0 0 3 0 0 3 5 6 5 6 5 (5) (5) 2 2

P H P sl. sl.

*Push stg. into pickup.

Pre-chorus
w/Rhy. Fig. 2
E5

D5 E5 D5

And now we're *Ow!* wast - in' time. Now we're wast - in' time.

A5 G5 A5 G5

Same old pick - up lines. Same - old pick - up lines.

E5 D5 E5

And you keep - try - in'. But—

D5 B5 A5

you keep— try'n'— Don't waste— time—

P.M. H H

Chorus w/lead voc. ad lib

E N.C.(D)

G - G - G - G - G - Get out and push—

pick slide H sl. H sl. H sl.

E N.C.(D)

G - G - G - G - G - Get out and push—

sl. sl. sl. sl. sl. sl. sl.

Begin fade A

G - G - G - G -

sl. sl. sl. sl. sl.

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:

⑥ = D♭ ③ = G♭

⑤ = A_b ② = B_b

④ = D \flat ① = E \flat

Moderate Rock ♩ = 136

Moderate Rock

Intro

D B \flat C D F

P P P P

C D B \flat C

*scrape down—

P P

*Scrape pick on stg. while moving R.H. down neck.

D F C D (Band in) *B \flat /D

(Vocal:) Alright.

*scrape up—

*Scrape pick on stg. while moving R.H. up neck.

*Bass notes in chord names refer to bass gtr.

C/D D F/D C D

P P P P

Hey! scrape up— Ha ha ha.

B \flat /D C/D D F

scrape down-----4

scrape up-----4

1st, 2nd Verses

C D5 B \flat /D C/D

1. You say I can - not get there from here. Ba - by.

2. See additional lyrics.

A.H. (15ma)

P.M. A.H. P.M.-----4 P.M.-----4

A.H. pitch: G

D5 F/D C/D D5 B \flat /D

Then I don't care where I'm go - in'. Here's to your

A.H. (15ma)

A.H. 1/4 P.M.-----4 P.M.-----4

2nd time substitute Rhy. Fill 1

2nd time substitute Rhy. Fin 1

C/D D5 F/D C/D

thin red line. Mm. I'm step - ping o - ver.

A.H. (15ma)

sl.

A.H. (15ma)

sl.

(5) 3 3 5 5 5 3 (3) 5 3 0 0 0 5 10 10 10 8 9 (9) 10

sl.

A.H. pitches: G G

Pre-chorus

[illegible]

Rhy. Fill 1

size five dress. Change. Noth-in' stays the same. Un-chained.

Chorus

Bridge

scrape up

P

P

P

P

Runnin' Down the Avenue
 by Duke Ellington

Key: G Major (first system), F Major (second system)
 Time: 4/4

Vocal Melody:

And you hit the ground run - nin'. Change. Ain't noth - in'

Piano Accompaniment:

scrape down-----4

scrape up-----4

Chords: D, F, C, D, Bb/D

Figured Bass:

7 8 10 (10) 11 10 10 8 7 8 3
 7 7 10 10 10 10 9 7 7 3
 7 7 10 10 10 10 10 7 7 3
 5 5 8 8 10 10 10 5 5 3

1.

C/D D F C

stays the same. Un - chained. Yeah, you hit the ground run - nin'.
2. I know!

P P P P

scrape down-----4

(3) 3 5 6 6 7 8 10 (10) 11 10 10 8
3 3 5 5 7 7 10 10 10 10 9
3 3 5 5 7 7 10 10 10 10 5
0 0 0 0 0 0 8 8 10 10 3

[illegible]

(G5) (A5)

8va- Full Full

sl. sl.

Full Full

7 17 19 15 17 20

17 18 (16) 14 18

P H

7 5 7

P H

A \flat 5 G5 F5 D Chorus B \flat /D C/D

Change... Noth-in' stays the same. Un - chained_

8va- Full Full

(Gtr. II out)

19 20 19 20 (20)

scrape up----- P P

D F C D B \flat /D

Yeah, you hit the ground run - nin'. Change... Ain't noth - in'

C/D D F w/Fill 1 C

stays the same. Un - chained — Yeah, you hit — the ground run - nin'.

P P P

3 4 3 5 6 5 7 8 10 11 10 10 10 9 0 0

3 3 5 7 7 8 10 10 10 10 10 10 0 0

3 3 5 7 7 8 10 10 10 10 10 10 0 0

Breakdown
A5

(Spoken:) Woo hoo! Take a look at

Gtr. I

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

mf

3 trem. bar 3 3

sl. 1 P sl. 1 sl. 1 sl. 1 H P sl. 1 H

12-14 (14) 12 10 9 7 9 7 5

Gtr. II

w/phase shifter

mf

14 14 14 0 (14) 14 14 0

*Dim. w/vol.
knob.

Fill 1 (Gtr. II)

10 12

G/A D/A A5(7)

this! Hey man, that suit is you! Hoo - wee!

12 12 12 12 11 11 11 11 11 0 0 0 0 0 0

A5 A5(7)

You'll get some leg tonight for sure! Tell us how

mp

sl. don't pick

12 14 14 12 12 14 14 12 14 12 14 12

D/A

A5(7)

A5

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.

(Gtr. I out)

P sl P sl sl H sl

17 15 17 14 12 12 11 14 10 14 12 11 8 7

H *T *T *T 3 3

H A.H. *T *T *T 3 3

7 7 7 7(9) 7(9) 7(9) 7 0 0 0 0 2

7 7 7 7(9) 7(9) 7(9) 7 0 2 2 2 2

*Tapped harmonic.

The musical score for "One Break, Comin' Up!" is presented in three systems. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "One break, comin' up!" are written below the staff. Above the staff, guitar notation includes a "Gtr." label, a "D" chord symbol, and a melodic line with slurs and accents. The second system continues the vocal line, with lyrics "Change..." at the end. It includes a piano accompaniment line starting with a "P.M." (Piano Melody) label and a "cresc." (crescendo) marking. The third system shows the continuation of the piano accompaniment, with a "f" (forte) marking. The score is written on a grand staff with a bass line at the bottom.

*Pick slide.

Chorus

B \flat /D C/D D F

Ain't noth-in' stays the same. Un - chained. Yeah, you hit

scrape up-----

P P

7 8 3 4 5 6 7 8 9 10

C D B \flat /D C/D

— the ground run - nin'. Change. — Ain't noth - in' stays the same. Un - chained. —

Riff A

scrape up-----4

D F w/Fill 2 C w/Riff A D B \flat /D

— Yeah, you hit — the ground run - nin'. Change. — Ain't noth - in'

(end Riff A) Gtr. I

scrape up-----4

sl.

C/D D F C

stays the same. Un - chained. — Yeah, you hit — the ground run - nin'. Changg. —

sl. sl. sl. sl. Full P H Full

sl. Full P H Full

Fill 2 (Gtr. I)

D Bb/D C/D

Ain't noth - in' stays the same. Un chained.

(Gtr. I)

1/2 P H T P H P T P P H T P P H T P P H T P P H T P P

3 3 3 3

1/2 P H T P H P T P P H T P P H T P P H T P P

13 (10) 10 13 15 13 10 13 17 13 10 13 15 13 10 13 17 13 10 13 15 13 10 12 14 12 10

Gtr. II

P

P

7 8 3 (3) 4 5 6 5

7 7 3 3 3 5 5 5

5 5 9 3 3 5 5 5

D F C F C F

sl. sl. H 1/4 1/2 sl. sl. sl. Full

sl. P.M. --- 1/4 1/2 sl. sl. sl. Full

(10) 10 10 12 10 12 10 10 10 9 12 9 10 (10) 10 10 9 13 13

sl. H sl. sl. sl.

7 8 10 10 10 10 8 10 (10) 10 10 10 10 8 11

7 7 10 10 10 10 9 10 10 10 10 10 10 10

5 5 8 8 8 8 10 8 (8) 8 8 8 8 8 8

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two systems of staves. The top system features a guitar part on a treble clef staff and a piano part on a bass clef staff. The guitar part includes a melodic line with a 6-measure phrase, a 3-measure phrase, and a 2-measure phrase, followed by a tremolo bar section. The piano part includes a bass line with a 10-measure phrase, a 12-measure phrase, and a 10-measure phrase, followed by a 7-measure phrase, a 5-measure phrase, and a 3-measure phrase. The bottom system features a guitar part on a treble clef staff and a piano part on a bass clef staff. The guitar part includes a 6-measure phrase, a 12-measure phrase, and a 10-measure phrase, followed by a 7-measure phrase, a 5-measure phrase, and a 3-measure phrase. The piano part includes a 7-measure phrase, a 7-measure phrase, a 5-measure phrase, and a 3-measure phrase. The score is written in G major and 4/4 time. The guitar part is marked with "H" for harmonic, "P" for power, "sl" for slide, and "trem. bar" for tremolo bar. The piano part is marked with "rit." for ritardando and "p" for piano. The score is titled "The Sound of Silence" and "Simon & Garfunkel".

*Brush across stgs. w/pinky side of R.H.

Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. (*To Pre-chorus*)

“DIRTY MOVIES”

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:

⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Intro Moderately $\text{♩} = 96$
(Drums)

N.C. (Asus2)

(G6)

A.H. (15ma)

Gtr. I
(clean
tone)

*Strum across
fretboard w/R.H.

**Regular noteheads represent tapped
harmonics that don't ring clearly.

(Asus2)

(G6/A)

N.C.

*Gtrs. I & II

**Gtr. III

5

*Gtr. I continues similar 4-bar pattern (next 12 bars).
Gtr. II enters (*f*) playing random scrapes and taps
on and beyond fretboard (next 8 bars).

**Gtr. III (w/slide) enters (*mp*) playing
random slides on and beyond fret-
board (next 6 bars).

(Gtr. III)

mf (w/slide)

8va

D5

Gtr. III

*1/4 step sharp.

**Gtr. III occasionally produces pitches w/slide up past fretboard.
TAB numbers indicate theoretical fret numbers.

Gtr. IV

Rhy. Fig. 1

C5 8va F5 G5

steady gliss. P.M. P.M. - - 4

P.M. P.M. - - 4 P.M. - - 4

8va N.C. D5

P.M. - - 4

*1/4 step sharp.

(end Rhy. Fig. 1) Rhy. Fig. 1A

P.M. let ring- H P

C5 8va F5 G5

steady gliss. P.M. - - 4

P.M. P.M. - - 4 P.M. - - 4

*Rub R.H. (pinky side) back and forth across muted stgs.

sl.

N.C. 1st Verse N.C.(D5) (F5) (G5)

Now, who's that babe with the fab - u - lous shad-ow? Oh, oh.

8va, loco (Gtr. III out)

(end Rhy. Fig. 1A) Rhy. Fig. 2 (Gtr. IV) A.H. (15ma) 1/4 sl. sl. sl.

P.M. P.M. P.M. A.H. P.M. 1/4 P.M. P.M.

(12) (12) (10) 5 5 0 5 3 2 1 0 3 2 1 0 2 0 0 2 3 0 0 2 0 0 10 10 12 12 10

P A.H. pitch: F# P P sl. sl. sl.

(D5) N.C.

So ob - scene, but to me it does-n't mat-ter. Wow!

(end Rhy. Fig. 2) 1/2 trem. bar 1/2

P.M. P.M. P.M. 1/4 P.M. 1/4

P P P P

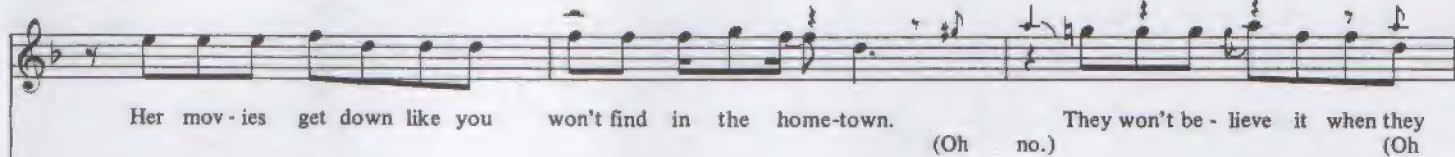
Pre-chorus
Asus2

Bbsus2

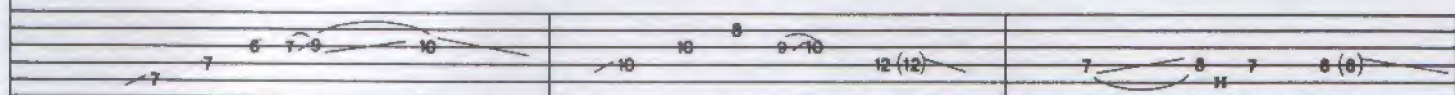
Fsus2

Gsus2

N.C.(Eb5)



(w/slide)



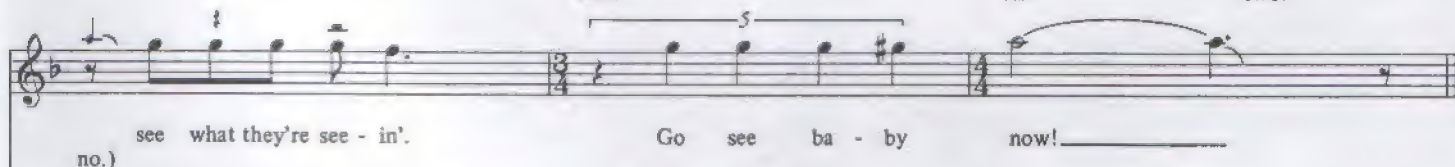
Rhy. Fig. 3(Gtr. IV)



N.C.

A5

N.C.

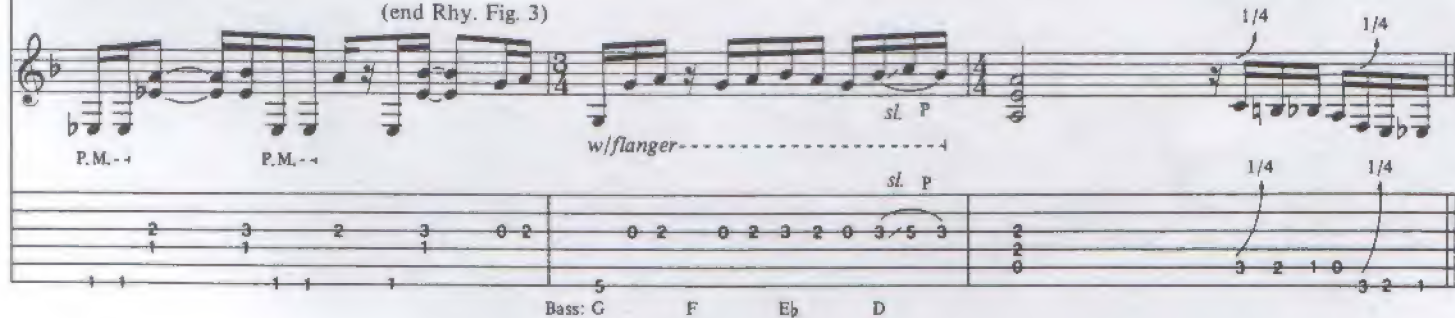


(end Riff A)



* 1/4 step flat.

(end Rhy. Fig. 3)



Chorus
w/Rhy. Fig. 1A
D5

C5 F5 G5

Pic-tures on the sil-ver screen. Great-est thing you've ev-er seen.

A.H. Gtr. III A.H. (15ma) A.H. (15ma) A.H. don't pick P.M. 4

7 (7) 7 5 2 5 (5) 6 7 7 (7) 5 3 3 0 5 6 7

A.H. pitch: A

w/Rhy. Fig. 1
D5

C5 F5 G5

Now her name is up in lights. Ev-'ry-thing turns out all right.

A.H. (15ma) A.H. (15ma) (Gtr. III out) w/string noise

A.H. P.M. 2 1/2 trem. bar P A.H. 2 1/2

7 7 5 2 7 5 (5) (5) 3 0 7 (7) 3 3 (3) 2 5 5

A.H. pitch: A

2nd Verse
w/Rhy. Fig. 2
N.C.(D5)

(F5) (G)

Dad-dy's lit-tle sweet-ie af-ter some damn rain-bow. Oh, oh!

(D5)

N.C.

Got the big deal in the back of a lim-o, a-hey. Now

Pre-chorus
w/Rhy. Fig. 3 & Riff A
Asus2

Bbsus2 Fsus2 Gsus2

show biz is so thrill-ing. When that cam-'ra rolls, she's will-ing. (Oh

N.C.(Eb5)

no.) They won't be-lieve it when they (Oh no.) see what they're see in'.

N.C. A5 Interlude Eb5 F5 Eb5

Go see ba - by now! _____

Gtr. IV 1/2 Full w/flanger pick slide

Bass: G F Eb D

F5 Bb5 (Eb5) (F5) (Fb5) (F5) (Bb5)

(Spoken:) Hey,

N.C. (Bass & drums)

you remember when that girl was prom queen? Oh, wow.

14

w/applause & hoots (next 8 bars)

Take it off! Take it all off!

P.M.-----

3 2 1 0 3 2 1

Chorus w/Rhy. Fig. 1A D5 C5 F5 G5

Pic-tures on the sil - ver screen. Great-est thing you've ev - er seen. _____

"Dirty Movies" - 9 - 7

Chorus
w/Rhy. Fig. 1A
D5

F5

G5

Great - est thing you've ev - er seen. _____

8va

P.M. -- 4

(12) 13 10 13 10 13 13 15 (15) 9 8 8 8 10 7 9 14 14 16 18 19 20

D5

C5

Now her name is up in lights.

Gtr. III
8va

ler ring - - 4

26 17-19 19 19 19-20 19 19 17 17 17 18-15 15 15 17 17 17

Gtr. IV

P.M.

P.M. 2 4

H P

P.M.

P.M. 2 4

7 7 5

0

0 0

0 2 0

H P

5 3

0 2

*Rub R.H. (pinky side) back and forth across muted stgs.

(F5) (G5) (D5)

N.C. D5

HEAR ABOUT IT LATER

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 126$

Intro *Gtr. I Asus2 Dadd4 Asus2

mf *sl* *let ring* *let ring*

*Clean tone w/flanger. *sl*

Dadd4 Asus2 Dadd4 Asus2

sl *let ring*

sl

Dadd4 Fmaj7 Ebsus2

let ring *let ring* *let ring* *let ring*

G6/9 P

let ring *let ring*

P

Fmaj9 (Gtr. I out) **Asus2** Gtr. III **Full** **trem. bar** **Full** **1** **1** **1**

let ring-----

***Gtr. II** **Fdbk. (8va)** **mp** **f** **sl.** **P.M.-----** **P.M.-----**

***w/flanger.** **Dadd4/A** **sl.** **sl.** **P.M.** **P.M.** **sl.** **Asus2** **1/2** **1/2** **1/2** **1/2** **P** **Dadd4/G** **grad. dive** **5** **Asus2** **Full** **1** **1** **trem. bar** **Full** **1** **1**

sl. **sl.** **P.M.** **P.M.** **sl.** **trem. bar** **1/2** **1/2** **1/2** **1/2** **P** **grad. dive** **5** **Full** **13** **15** **trem. bar** **1** **1**

sl. **sl.** **P.M.** **let ring-----** **P.M.** **P.M.---** **P.M.---** **P.M.---** **P.M.---**

Dadd4/A **Asus2** **Dadd4/G** **sl.** **sl.** **P.M.** **sl.** **1/2** **1/2** **1/2** **1/2** **1/2** **H** **P** **sl.** **H** **P** **sl.** **P**

sl. **sl.** **P.M.** **sl.** **trem. bar** **1/2** **1/2** **1/2** **1/2** **1/2** **P** **sl.** **H** **P** **sl.** **P**

A.H. (8va) **let ring-----** **sl.** **let ring-----**

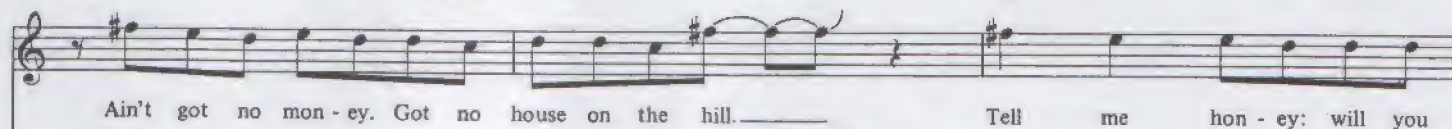
A.H. **sl.**

1st Verse

D

Dsus4

D

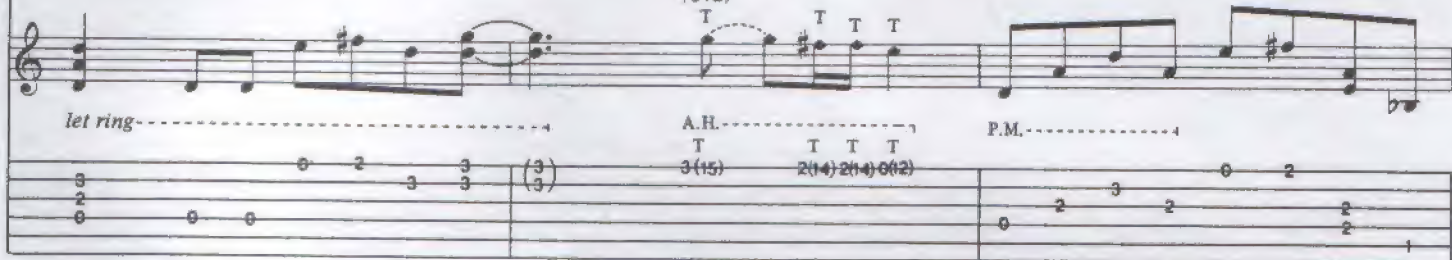


(Gtr. III out)

A.H.-----
(8va)A.H.-----
T T T T
3(15) 2(14) 2(14) 0(2)

P.M.-----

let ring-----

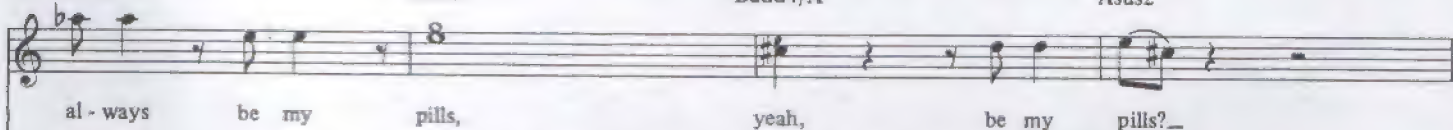


Bb6

Asus2

Dadd4/A

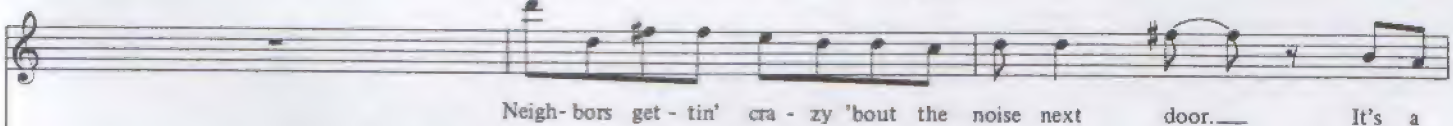
Asus2



Dadd4/G

D

Dsus4



D Bb6 Asus2

ma - jor vi - o - la - tion. Car - ried a - way for sure,

P.M.-----4 sl. sl. P.M.-----4 P.M.-----4 P.M.-----4

sl. sl.

Dadd4/A Asus2 Dadd4/G

yeah, I know. See, I been

let ring-----4 P.M. P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 let ring-----4

sl. sl.

Pre-chorus C Dadd4 C D Fmaj9

tried and con - vic - ted. It's win - ner take all. I want a

P.M. P.M. sl. sl. let ring-----4

sl. sl.

Gadd9 N.C.

run for my mon - ey, that's all. I don't

let ring-----4 P.M.-----4 let ring-----4 P.M.-----4

(3) 2 3 3 0 5 5 5 2 0 2 5 (5) 2 3 4 5 6 7 3

1/4 P 1/4

Chorus
Asus2

Dadd4/A

Asus2

wan - na (I don't wan - na hear a - bout it lat - er. I don't wan - na, ba -

P.M.----- P.M.----- *sl.* let ring----- P.M.----- P.M.-----

sl.

Dadd4/G

Asus2

Dadd4/A

by I don't I ain't gon - na I don't wan - na hear a - bout it lat - er. a - say it a - gain

Harm. (8va) *sl.* P.M.----- P.M.----- *sl.* let ring----- H

Harm. *sl.* *sl.* H

Asus2

Dadd4/G

2nd Verse

D

Asus4

ba - by. I don't wan - na, ba - by I don't wan - na.) Yeah! I'm walk - in', don't

P.M.----- P.M.----- *sl.* let ring----- *sl.*

A.H. (8va) T T T T
0(12) 2(14) T 3(15)
3(15) 3(15)

sl. *sl.*

need no ride. No ex - pla - na - tion, just wast - in'

time, yeah, all my time. I been

let ring-----

let ring-----

Pre-chorus C Dadd4 C D Fmaj9

tried and con - vic - ted. It's win - ner take all. I want a run for my mon - ey,

let ring-----

let ring-----

Chorus Gadd9 N.C. Chorus Asus2 Dadd4/A

that's all. And I don't wan - na. I do what I

(I don't wan - na hear a - bout it lat - er.

let ring-----

let ring-----

let ring-----

Asus2 Dadd4/G Asus2

want to. I don't wan - na, ba - by I don't wan - na. I ain't gon - na. I don't wan - na hear.

A.H. (8va) A.H. (8va)

P.M. P.M. A.H. *sl* let ring P.M. P.M.

A.H. pitch: D *sl*

Dadd4/A Asus2 Dadd4/G

Do what I want to you. And you can try me at home
a - bout it lat - er. I don't wan - na ba - by I don't wan - na.)

sl P.M. P.M. *sl* let ring

sl *sl*

Bridge C G/B Am

if it feels right. But I ain't home.

Gtr. III *sl* P *sl* P *sl* P *sl* P.M.

Gtr. II P.M. A.H. (8va) *sl* H H *sl* P

H A.H. *sl* P

H H *sl*

D5 Cadd9 D5

at night... Wow!

trem. pick sl. grad. bend Full pick slides (Gtr. III out)

P.M.-----4 P.M.-----4 pick slides sl. pick slide H sl. pick scrape

Guitar solo N.C. (Bass and drums)

3 Gtr. IV A.H. (15ma) P.M. P. sl. don't pick

A.H. (15ma) Full TPH TP

P.M.-----4 rake P.M.-----4 H A.H. P.M. A.H. Full P.M.-----4 TPH TP

A.H. pitches: G# G# F#

Full 1/2 1/2

TP PH TP TP P T P PH TP P PH T P PH T Full 3 1/2 1/2

14 10 7 10 14 10 14 10 7 19 (19) 16 12 15 10 15 12 15 20 15 12 16 10 (10) 15 12 15 17 (17) 15

[illegible][illegible]

Bridge
C

G/B

And you can try me at home if it feels right

1/4

Full

(Gtr. IV out)

sl

grad. bend

Full

Gtr. III

sl

P

20 21 21 22 22 22 22 22

7 9 7

7 5

sl

P

Gtr. II

sl

P.M.

P.M.

sl

2 3 4 5 0 2 3

7 5 7

5 5 5 5

2 5 5 5 5 5

sl

Am D Cadd9 D

But I ain't home at night

1/2 1/2 1/2 trem. bar 1/2 1/2 1/2 sl. trem. pick sl. sl. sl. grad. bend

5 (5) (5) 7 7 7 14 19 21 21

sl.

H H P P.M. let ring

0 2 2 4 5 0 2 3 5 6 7 5 5 7 3 2 2 2 2 2 2 0 0 3 3 2 2 0 0

H H

w/Fill 1 N.C. Outro N.C.(A5)

Ah, I don't wan - na.

Full 2 1/2 Full Full Full sl. (Gtr. III out)

Full 2 1/2 Full Full Full sl.

(Gtr. II out) Gtr. V Full 1/2 1 grad. bend rake Full trem. bar 1/2 1

P.M. (3) (2) (0) 2 2 2 2 2 2 2 2 (2) (3) (0) 2 3 4 5 6 7 3

Fill 1 (Gtr. IV) 1 1/2 1 1/2 1 1/2 sl. (Gtr. IV out)

1 1/2 1 1/2 1 1/2 sl.

19 19 19 (19)

And ba - by don't look at me. Yeah, Don't look at me

sl. rake

sl. rake

trem. bar

P.M.

A.H. pitches: D \sharp E D

A.H. pitches: D# E D

Hear About It Later - 13 - 11

The musical score consists of two systems. The first system features a vocal melody at the top and a guitar accompaniment below it. The vocal melody has lyrics: "I've got my feel-in' 'bout to-mor-row. I don't I don't I don't...". The guitar accompaniment includes various techniques such as tremolos (labeled "trem. bar"), slides (labeled "sl."), and fingerings (e.g., "1 1 1"). The second system continues the guitar accompaniment with specific fret numbers (e.g., 5, 7, 9, 10, 12, 14, 16) and slide markings ("sl.").

[illegible]

Guitar

D/A G A A5

Free time

(Scream:) Wow!

sl. A.H. Full (8va)

rit.

sl. Full A.H.

Bass

rit.

sl. w/slight fdbk.

Drums

rit.

sl.

2 2 0

(2)

0

SUNDAY AFTERNOON IN THE PARK

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 2 whole steps:

⑥ = C ③ = E_b
 ⑤ = F ② = G
 ④ = B_b ① = C

Slowly ♩ = 64

N.C.

*Synth. arr. for gtr.

The first system of the musical score for 'The Swan' is shown. It consists of two staves. The top staff is in G major, 4/4 time, and begins with a treble clef and a key signature of one sharp (F#). The music starts with a half note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bottom staff is in G major, 4/4 time, and begins with a bass clef and a key signature of one sharp (F#). The music starts with a half note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The first measure of the top staff is marked with a dynamic of *mf*. The first measure of the bottom staff is marked with a dynamic of *mf*. The first measure of the top staff is marked with a dynamic of *mf*. The first measure of the bottom staff is marked with a dynamic of *mf*.

*w/effect (pitch-shifter or octave divider, for example) that doubles melody an octave lower.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a half note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The melody concludes with a half note F3 and a quarter note E3. The second system consists of two staves. The top staff continues the melody from the first system, starting with a half note D3, a quarter note C3, a quarter note B2, and a quarter note A2. This is followed by a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The bottom staff provides a harmonic accompaniment, starting with a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The score is marked with a '7' in the bottom left corner and a '18' in the bottom right corner.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass staff contains fret numbers: (0)7, 7, 0, 11, 7, 7, 0, 7, 0, 7, 0, 11, 9, 7, 3, 5, 3, 2, 3, 2, 2, 0, 0, (0) sl.

Second system of musical notation. Treble clef. The melody includes a 'sl. long slide' instruction. The bass staff contains fret numbers: 5, (5) sl., 2, 7, (7) sl., 0, (0).

Third system of musical notation. Treble clef. The melody includes a 'sl. long slide' instruction. The bass staff contains fret numbers: (0), (0), (0), (0), (0), (0).

*Fade out as "One Foot
Out the Door" fades in.

ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately fast ♩ = 196

N.C.

1.

*Gtr. I (Synth. arr. for gtr.)

Rhy. Fig. 1

(end Rhy. Fig. 1)

f **palm mute
fade in

*Tuning (low to high): C♯, F♯, B, E, G♯, C♯. Music sounds a half step lower than written.

**Use heavy palm mute throughout, except for accented notes.

N.C.

I grab that tel - e - phone...

I thought we were a - lone...

Rhy. Fig. 2

Tell - in' me there's com - pa - ny. Your hus - band's com - in' home.

— I been think - in' 'bout Sat - ur - day night — with you, — I been

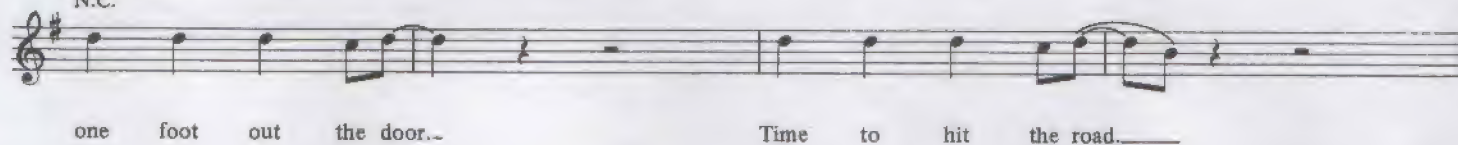
think - in' 'bout it all week long. — You know I'm gon - na lose it, 'cause that

son of a bitch — got me sing - in' — that same old —

— song. —

Got
(end Rhy. Fig. 2)

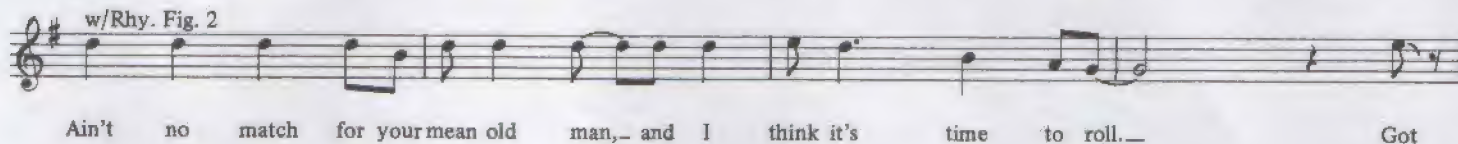
w/Rhy. Fig. 1
N.C.



one foot out the door._

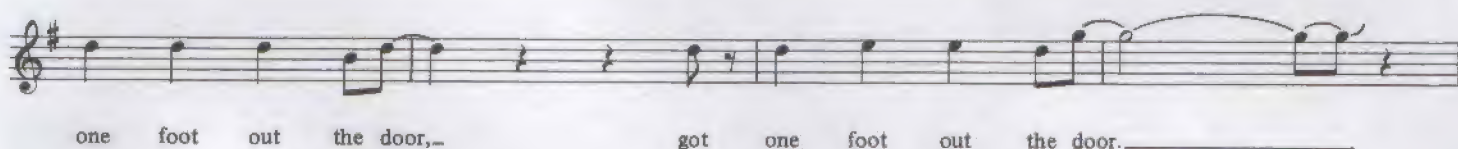
Time to hit the road._

w/Rhy. Fig. 2



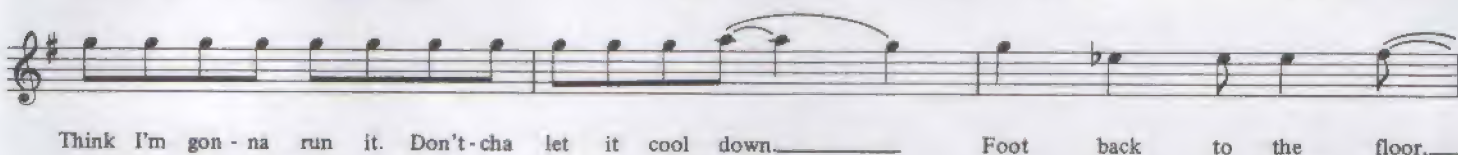
Ain't no match for your mean old man, and I think it's time to roll._

Got



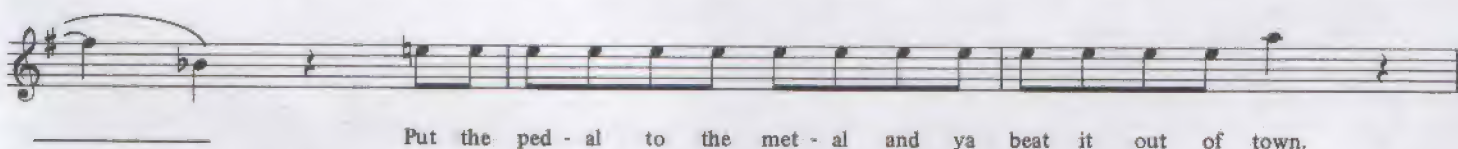
one foot out the door, _

got one foot out the door._



Think I'm gon - na run it. Don't-cha let it cool down._

Foot back to the floor._



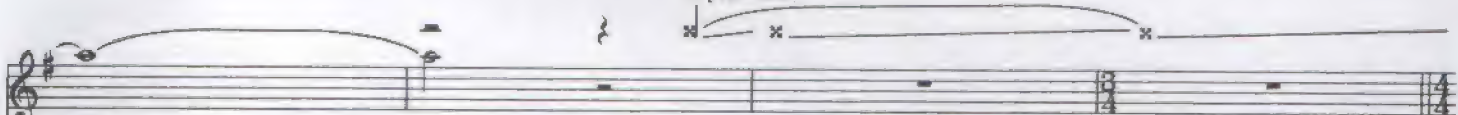
Put the ped - al to the met - al and ya beat it out of town.



Come, com - ing back,

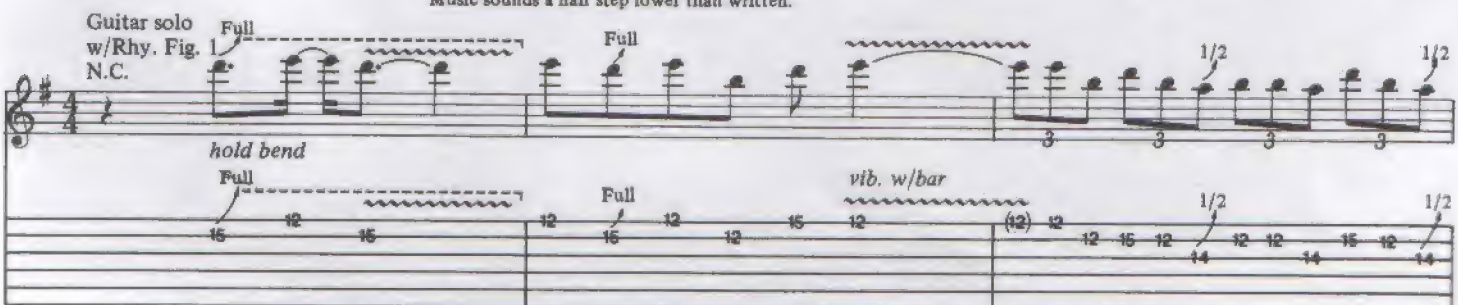
back for more._

⑥ pick slide



*Tuning (low to high): Eb, Ab, Db, Gb, Bb, Eb.
Music sounds a half step lower than written.

Guitar solo
w/Rhy. Fig.
N.C.



hold bend

Full

15 12 15

Full

12 15 12

vib. w/bar

(12) 12 15 12

1/2

14 12 12 14

1/2

15 12 14

w/Rhy. Fig. 2 (1st 18 bars only)

The musical score is divided into six systems, each containing a treble staff and a bass staff. The notation includes various guitar-specific instructions:

- System 1:** Treble staff has slurs and slides. Bass staff has fingering numbers (12, 15, 14, 12, 14, 12, 12, 7, 17) and slurs. Picking patterns (H, P, H, P, H, P, H, P) are written above the treble staff.
- System 2:** Treble staff includes a half-bend (1/2) and a full bend (Full). Bass staff has fingering numbers (16, 17, 12, 12, 15, 12, 14, 12, 15, 14, 12, 12, 11, 12, 11, 13, 14) and slurs. Picking patterns (P, H, P, 1/2, A.H. (15ma), A.H., 1/2, P, H) are written above the treble staff.
- System 3:** Treble staff has slurs and slides. Bass staff has fingering numbers (14, 14, 12, 14, 12, 15, 12, 12, 15, 12, 12, 14, 12, 15, 14, 12, 12, 12, 12, 12, 12, 12, 12, 11, 14, 14, 12, 14, 12, 11) and slurs. Picking patterns (Full, H, P, H, 3) are written above the treble staff.
- System 4:** Treble staff has slurs and slides. Bass staff has fingering numbers (11, 12, 13, 13, 11, 11, 12, 8, 10, 12, 10, 12, 10, 8, 10, 12, 10, 12, 10, 8, 10, 12, 10, 12, 10, 8, 10, 12, 10, 12, 10) and slurs. Picking patterns (H, sl., sl., sl., TP, H, TP, TP, PH, TP, TP, PH, TP, TP, PH, TP, TP, PH, TP, TP) are written above the treble staff.
- System 5:** Treble staff has slurs and slides. Bass staff has fingering numbers (10, 13, 12, 12, 14, 12, 12, 15, 15, 12, 14, 12, 15, 14, 13, 12, 13, 14) and slurs. Picking patterns (sl., sl., 1/2, Full, p, 1/2, 3) are written above the treble staff.
- System 6:** Treble staff has slurs and slides. Bass staff has fingering numbers (14, 11, 11, 11, 12, 12, 14, 12, 10, 10) and slurs. Picking patterns (Full, sl., Full, Full, Harm. (8va), 3 1/4, trem. bar 3 1/4) are written above the treble staff.

⑤ 2fr.
Ab.

w/Rhy. Fig. 1 (till end)

Full Full

trem pick

Full

12 15 12 15 12 15 12 15

*Mute stgs. w/L.H.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 14 measures of the piece, and the second system contains measures 15 through 22. The melody is written on a single staff in G major (one sharp) and 2/4 time. The accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the melody.

System 1 (Measures 1-14):

- Measure 1: Treble clef, key signature of one sharp (F#), 2/4 time. Notes: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 2: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 3: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 4: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 5: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 6: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 7: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 8: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 9: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 10: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 11: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 12: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 13: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 14: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.

System 2 (Measures 15-22):

- Measure 15: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 16: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 17: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 18: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 19: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 20: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 21: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.
- Measure 22: Treble clef: G4 (quarter), A4 (quarter). Bass clef: G2 (half). Lyrics: The rose tree.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody, written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. It includes dynamic markings 'T P' (Tutti Piano) and 'H P' (Forte Piano), and a 'Full' crescendo marking. The second system contains the bass line, written on a single staff with a bass clef. It features fingerings (e.g., 12 9, 10 7, 11 8) and dynamic markings similar to the melody. Both systems conclude with a 1½-measure rest. The piece is in 2/4 time, as indicated by the time signature at the beginning of the first system.

[illegible][illegible]

Begin fade

Fade out

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret String 4, 13th Fret A "C" Chord C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

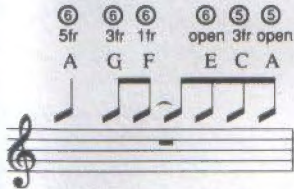
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



SHORT GLISSANDO: Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



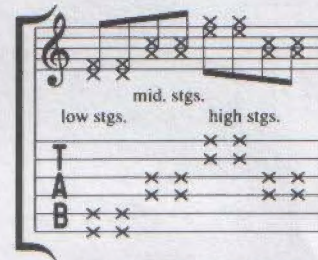
PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING: The note or notes are picked as fast as possible.

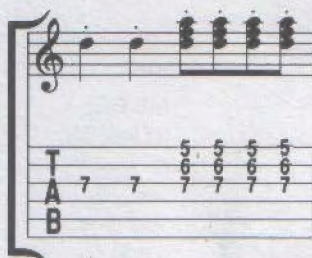


TRILL:
Hammer on
and pull off
consecutively
and as fast as
possible
between the
original note

and the grace note.



ACCENT:
Notes or
chords are
to be played
with added
emphasis.



**STACCATO
(Detached
Notes):**
Notes or
chords are
to be
played
roughly

half their actual value and with
separation.



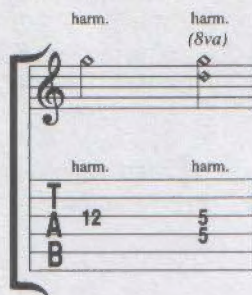
**DOWN
STROKES
AND
UPSTROKES:**
Notes or
chords are to
be played with
either a
downstroke

(v) or upstroke (^) of the pick.

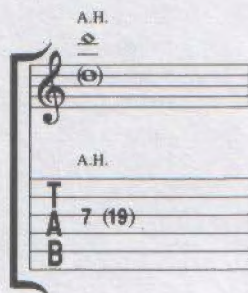


VIBRATO: The
pitch of a note
is varied by a
rapid shaking
of the fret hand
finger, wrist,
and forearm.

HARMONICS

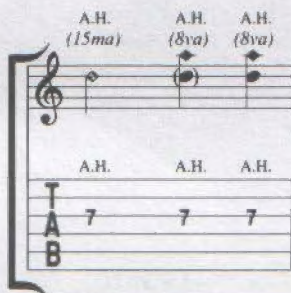


**NATURAL
HARMONIC:**
A finger of the fret
hand lightly
touches the note
or notes indicated
in the tab and is
played by the pick
hand.



**ARTIFICIAL
HARMONIC:**
The first tab
number is fretted,
then the pick
hand produces
the harmonic by
using a finger to
lightly touch the

same string at the second tab
number (in parenthesis) and is then
picked by another finger.



**ARTIFICIAL
"PINCH"
HAR-
MONIC:**
A note is
fretted as
indicated by
the tab, then
the pick
hand

produces the harmonic by
squeezing the pick firmly while using
the tip of the index finger in the pick
attack. If parenthesis are found
around the fretted note, it does not
sound. No parenthesis means both
the fretted note and A.H. are heard
simultaneously.

TREMOLO BAR



**SPECIFIED
INTERVAL:**
The pitch of a
note or chord
is lowered to
a specified
interval and
then may or
may not

return to the original pitch. The
activity of the tremolo bar is
graphically represented by peaks
and valleys.



**UN-
SPECIFIED
INTERVAL:**
The pitch of a
note or a
chord is
lowered to an
unspecified
interval.